That Memorable First Night in the Drury Lane Theatre-Early Impersonations wed Different Lady Teazles Even in Those Days-New Theatre Mishaps

The current revival of Richard Brinsley eridan's "The School for Scandal" at New Theatre is to be accounted a ic service. It is true that at the first erformance on Thursday night there school needed a new teacher. Some of the pupils appeared to need discipline little standing in the corner would do least one of them good, while perhaps one or two ought to be made to stay after and write "Arma virumque cano their slates five hundred times. But the other hand some of the pupils proved very apt students indeed and red brilliantly with never a slip.

And perhaps after all the real sinner head janitor of the school build-Surely the superintendent of schools ation of these characters so trying, the should look into the case of that janitor. Sarly records make it clear that even Doubtless steps in this direction have been in the days when Sheridan was alive

All the same, this production is a ben es an all too rare chance to study the by which she was surrounded. steenth century life of London but struck by Miss Grace George, who showed use it directs general attention anew us such an acceptable Lady Teazle last the life and character of one of the nost conspicuous and baffling personali-les of the reign of George the Fourth. origin of any great work of art, such successive generations of critics and vgoers have conceded "The School r Scandal" to be, is necessarily a sigant and interesting thing, and, it its inception in certain events in the of its author. Sheridan, in fact, ered vastly in his lifetime from the of the envious, the malicious the vindictive from the early days n he fought two duels with a certain ot. Mathews after a quarrel growing nt of the attentions of the military per-on's attentions to Miss Linley, whom ridan subsequently married. Even before he wrote his comedy

ridan had crystallized its centra in his mind and had even given it finite shape in an "Ode to Scandal." ent and tattered pamphlet, stray us libraries and collections. It vas not until 1819, some years after the death, that this ode was pubhed, but there is every reason to accept authenticity. And it so closely s and sincerity of feeling that lie a ts bottom, that it is perhaps worth while o quote certain passages. Here is its ocation:

Oh thou! whose all consoling power Can calm each female breast, Whose touch in Spicen's most vapourish hour soothe our cares to rest-

Teach me, powerful genius, teach. Thine own mysterious art. de from retaliation's reach to shall my hand an altar raise Sacred to thy transcendent praise And dally with assiduous care grateful sacrifice prepare.

Of lost reputations
As offerings to thee I'll consign:
And the earliest news
Of surprised billet doux

Shall the sacrifice daily augment; And by each Morning Post Some favorite toast A victim to thee shall be sent.

Then follows a picture of a scene of der bearing in which reputations re torn to pieces from A to Z, quite in the at subtle manner of Benjamin Backife and Lady Sneerwell, this satirio sage being in turn succeeded by one

of direct speaking: But soft, what figure's this I now see come, Whose awful form strikes even Scandal dumb! All me! The blood forsakes my trembling cheek Walle sternly thus, methinks, I hear her speak:

race, scowling woman, peace, Tis Candour bids thee cease, andour, at whose insulted name n thy face should burn with shame.

long I've silent seen ne venom of thy spleen, no long with secret pain black Scandal's reign But now, with indignation stung.

here is scarcely an element in "The sol for Scandal," so far as its spirit s, that is not included in this brief pungent ode, though it was some before Sheridan's resentment took its final dramatic shape, not, in fact, until, after Garrick's retirement, Sheridan and Lacy took over the management of Drury Lane Theatre. It must have brilliant first night. Garriel play. He had, in fact, supervised its rsals. Walter Sichel in his new and elaborate life of Sheridan, which ains much material not hitherto wailable, tells us that the play had been long in preparation that its author scribbled to it this postscript: "Finished, thank God." To which Hopkins, the prompter, added: "Amen." It is probable

personage than Dr. Johnson himself for Sheridan was a protégé of his. The piece was, unlike "The Rivals," an antaneous success, and the thunders applause so shook the house that early in the street feared the structure would come down. This may have any trouble over my bell expense either. You see when the batteries become too weak for use in the auto they appearance of exaggeration, but as atter of fact the Drury Lane Theatre insecurely built and was later connect as unsafe and pulled down. Perhaps the actors came nearer that night bringing down the house" than any of players ever did. Samson of its an exception, but after all he a monologue artist, not an actor.

In true that the comedy contains ntaneous success, and the thunders of applause so shook the house that matter of fact the Drury Lane Theatre "bringing down the house" than any of players ever did. Samson of s a monologue artist, not an actor. It is true that the comedy contains cortain lines that are shocking to our modern sense of propriety. These have commonly been excised in recent

tions of the play and it is a matter

that first night audience included no

for comment that the New Theatre one or two of them have been restored—and SHERIDAN COMES UP AGAIN for on to no apparent good purpose. In 1830 the comedy was produced in Paris under the title "L'Ecole du Scandale," with Mme Dorval announced as "Milady Tizlé," at the Porte St. Martin. And it is a curious commentary on the whirligig of time at the comedy. When one reflects upon the sort of thing that Paris not only tolerates but actually demands upon its stage at the present time a good deal of philosophical scratching of the head appears in order.

Take for example "L'Ane du Buridan. This is the piece in which John Drew has been lately appearing here under the name of "Inconstant George." In its Anglicized version the thing is harmless enough, but in the original French it was so frightfully indecent that no decent American newspaper could possibly publish its plot. Also, sad to relate, it was much funnier.

Charles Lamb was another celebrity who was also probably a first nighter at the production of "The School for Scandal" on May 8, 1777. At all events You cannot expect pupils to take he is on record as declaring: "No piece he intelligent interest in their tasks or was ever so completely cast as this be orderly and quiet and unremittingly manager's comedy." The famous Mrs. Abingdon was the Lady Teasle. King m pipes are rattling all the time, or heir desks are so infirm and shaky as Surface. And despite the hard and fast threaten constantly to collapse utterly traditions of the various parts which sometimes actually do fall down. in these latter days make the imperson-Doubtless steps in this direction have been taken, and if so there is every reason to believe that at the next session of school ecitations will be given that will be a felight to all the friends and relatives of the pupils and to every friend of our educational system. In other words the thortcomings of the stage hands, which were so glaring on the opening night that any group of players might well have been disconcerted, are likely to be soon made the character a finished lady of fashion, though Mrs. Jordan, who easyed the part only a few years later, made her a girl fresh from the country whose really fine instincts were only All the same, this production is a bene-tion to the public, not only because it of fashionable falsehood and hypocrisy dead manners and foibles of the note, it is interestiing to note, is the one

Thursday night. Enthusiastic as Carlyle was, he but fairly represented the contemporary es-timate of this comedy's success. Indeed there was only one note of disagreem of consequence, and that was sounded by Cumberland, then Sheridan's chief rival as theatrical manager. And we ought to be grateful for his dissent, for it gave classic comedy to know that it us one of Sheridan's most famous and gracefully savage epigrams. When Sheridan heard of Cumberland's unfav-orable criticism he responded that Cumperland's envy was gross ingratitude since he had heard Cumberland's tragedy and laughed at it heartily from beginning to end. Mr. Sichel learns that "The School for Scandal" played to \$45,000 in the three easons following its first production.

It is interesting to note that this com was first played in a theatre that held 300 less than the New Theatre. The Garrick Drury Lane seated 2,000. The New Theatre seats a few more than 2,300. thich is still to be read in the form of an But in the days of Sheridan much of the action took place on the large apron of the stage, which extended beyond the line of the proscenium arch far into the auditorium.

One wonders what became of much of that \$45,000. Sheridan, with all his merits, was not devoid of faults. He had lies the essence of the comedy, its an aversion to paying bills which was ection of the manners of the day, its little less than invincible, and trustworthy writers assert that he was continually embroiled with actors, mechanics and other employees who were unreasonal enough to want to be paid. In this respec the brilliant Irishman in ne way differed from hundreds of his managerial suc-cessors, and it is pleasant to think that in this direction the English speaking stage was never in such good condition as it is at the present day.

## A SIMPLE MILK TEST. Anybody Can Determine in a Few Mir the Quality of the Fluid.

The following process for the detection of added water or of skimmed milk in ordinary milk is more accurate than the simple use of a lactodensimeter without the creamometer check. The whole test, says the Scientific American, can be made in five minutes.

The result does not show whether the adulteration consisted in the addi tion of water or in the subtraction of cream, but as a rule this matters little to the consumer. What he wants to know is whether or not he got what he

The suspected milk is stirred with spoon in order to disseminate into the whole liquid the cream which may have come to the surface. Then one volume of milk is poured into fifty volumes of water—one fluid ounce to two and a half

water—one fluid ounce to two and a half pints.

A candle is lighted in a dark room. The experimenter takes an ordinary drinking glass with a flat and even bottom and holds it immediately above the candle at a distance of about one foot from it so as to be able to see the flame of the candle through the bottom of the glass. He then pours slowly the diluted milk into the glass.

The flame becomes less and less bright as the level of the liquid rises into the glass. The flame is soon reduced to a dull white spot. A little more liquid slowly added so as to avoid pouring an excess and the flame becomes absolutely invisible. All that remains to be done is to measure the height of the liquid in the glass, this being most conveniently ascertained by dipping into it a strip of pasteboard and then measuring the wet part. It should measure not over an inch if the milk is pure.

With good quality milk diluted and tested as stated the depth will be about seven-eighths of an inch before the flame is lost to view. A mixture of one volume of milk and half a volume of water should show a depth of one and one-half inches. A depth of two inches indicates either partially skimmed milk or a mixture of one volume of good milk with one of water.

## Use for Worn Out Auto Batteries.

From the Philadelphia Record. "Did you say your doorbell is out of order?" asked the handy man in the office. Batteries worn out? No, don't bother dosing them with sal ammoniac. Throw them away and ask some one who has an automobile to give you a couple of his worn out dry batteries.

No Extra Charge for It. Advertisements for THE SUN and THE EVENING SUN may be left at any American District Messenger office in the city.

LYRIC DRAMA NOT WHOLLY ELEVATING.

The Opera Has Never Been Anything Bu an Amusement—Its Failure to Em-body Life or Thought—Instrumental Music the Higher Art of the Two

The question has often been asked whether taste in music is increasing or diminishing in this city. It is not a question which can be answered ex cathedra To give a correctly founded reply to such an inquiry would call for a searching investigation conducted along scientific and statistical lines. Therefore thi observer will not enedeavor to make an answer. He is not obliged to do so, but he may make a passing note on one or two matters bearing upon the subject.

First then it cannot be too frequently eiterated that a liberal patronage of operatic performances is not a demon-stration of the possession of high public taste in music. The opera is the lowest form of artistic music. It is not music it is not drama. It is a hybrid. The impossibility of creating a mixed art work never seems to have dawned upon any one till Richard Wagner set out to explain how a union of the arts tributary to the drama could be fashioned into some thing which he called the "art work of the future." The explanation is excellent reading, but the art work is still of the

Many profoundly earnest attempts have been made to lift opera into the realm of consistent art, but the public has steadfastly refused to allow it to be anything but a style of entertainment. The opera of to-day is precisely what the opera of Italy was in the seventeenth century, a mere pastime for fashionable. folk and a parade ground for the ex-hibition of feats of the voice. It remains this in spite of the labors of

Mozart, who though he was not a re-former, raised Italian opera to heights of musical expressiveness which the Italians themselves had never been able to attain efforts of Gluck, who abolished evils of long standing and sought to effect an intelligent marriage of music and text and in spite of the preaching and practice of Wagner, who fondly dreamed that in the "music drama" he saw the materials for the construction of a theatre bearing relation to the life and thought of the people similar to that borne by the theatre of Greece.

The unpalatable truth is that at no time

n its history has the opera had any livng connection with the nation on which it has exercised its charms. The Italians who invented opera were a coterie of belated humanists, with ideas left over from the fifteenth century. The trenendous movement which opened rast treasure house of ancient literature to Italy and in doing so taught men that it was possible to think independently on all subjects without the authority and sanction of the Roman Church, did sanction of the Roman Church, did not touch music till the movement itself had lost its own character and had decayed into a pitiable pruning and polishing of phrases and a foolish belief that manner was more importance than matter.

It was in the era of the powdered, per

fumed and manicured writers of the sixeenth century that the opera was born of feeble endeavors to resuscitate the ancient Greek drama and garb it in a new tongue. It was the pretty dream of these young Florentine enthusiasts that by imitating the old plays and treating in a borrowed manner, but in Italian, the stories of Daphne and Orpheus, they could create for their pleasure and that of heir countrymen an art species as exellent as the Greek tragedy itself.

The fact that neither the subject mat ter of the Greek drama nor the manner of the performance was congenial to the Italian soul does not seem to have occurred to them. They knew that for a century or more their countrymen had been saturating themselves with the fancy that only this expressed the char-acter, the thought the national tenden-cies of the Italian people.

The result was that instead of recre-

ating the Greek drama they constructe Italian opera, which was altogether different thing. But even that which they produced hardly outlived its birth. Their opera was a drama in which the dialogue was recited in a sort of chant. The difference between the recitative of the first two or three opera writers and the almost inappreciable.

But within ten years after the first ex periments in the lyric drama the ap-paratus of Italian opera began to shape itself and to bring into prominence those features which would appeal most to the fancy of an idle, luxurious, sensual pubic. First the recitative began to move toward rhythmic tune and by the middle of the century the operatic aria raised its head. Second the florid element, which had existed in the music of worship at east since the Egyptians sang jubilations to their gods found its sphere in the music of the stage, first as an expressive and then as a purely decorative element. With these features the Italian opera

lamored for public hearing, and whereas n the beginning it had been the pleasur of private palaces the opening in 1637 of the first opera house, the Teatro san Cassiano in Venice, presented the lyric entertainment to the consideration of the people. And the grateful people of Venice seized with avidity its spectacular possibilities and its scope for the display the opera into a vocal circus.

From that time to this the opera has een an amusement and the public has three lovers of pure music are assembled pitterly opposed all endeavors to raise it above that estate. The controversy over the Wagnerian drama arose from the fac that the composer asked his hearers to help him to rear an art work when they demanded simply to be entertained. The Germans have taken much pride unto themselves in that this new manner of music drama originated in their country and that they have solemnly addressed themselves to the task of comprehend-

ing it. But unfortunately the truth is that the opera has never been comfortable in Ger-

pose and to-day the works which stand closest to the German heart, albeit the portant matter.

Oritical observers of art dein confess it are those which carry the folk song spirit in their Wherever it exists to-day the oper

is an artificiality, not an art. The sym-phony is a strong, independent and self-sufficient art form. That it has been in GOSSIP OF THE OPERA HOUSES. some measure superseded by developed from itself signifies a because the composers of tone poems, symphonic poems, or what you will, have never succeeded in finding any method of structure which does not rest upon the fundamental principles employed in the symphony.

The opera of to-day is merely a show

an amusement, as it was in the seven-teenth and eighteenth centuries. It can-not be made to bear any relation to our national life and thought, and no art which is not an expression of the spirit of people has vitality or importance American musicians are turning their attention to the opera for the same reason that French composers do, namely that it is in these times the shortest road

to public success and fortune.
Victor Herbert, for example, is writing an opera seria which will be produced at Mr. Hammerstein's opera house. Mr. of indisputable talent. He has written good music in the higher forms, and whatever he chooses to do is certain to com-mand the respectful consideration of the critical. But without meaning to esti-mate beforehand the beauty or eloquence of his score, we may well wonder how will approach to the compo

sition of "American opera." He may indeed produce a great opera. He is capable of doing so. And it may have an American story. But it is as extensive rather than intensive in an certain as anything can be that Mr. Herartistic sense the achievement of Oscar bert's librettist cannot find any American Orpheus er Siegfried or Roland to make the hero of his opera. The Italians began weeks beginning from to-morrow night with Crpheus because he typified the seems the operatic triumph of the winter. Spirit of their literary movement, or at any rate they thought he did. The Germans wrestled with Siegfried because he was a great national hero whom unnumber of representations of course fortunately most of the nation had forgotten. The French, at a loss for any

ourselves as possessing finer and more liberal taste than others because we listen to "Manon" in French, to "Tosoa" in Italian, to "Tannhäuser" in German. It seems to escape our notice that none of these creatures or the creatures or the creatures or the creature or the these creatures or their actions or their fates are or ever have been of the slight-

est consequence to us.

Whether he does it well or ill when dramatist builds a play on social condi-tions which profoundly concern our national life, as Mr. Klein did in "The Lion and the Mouse," as Mr. Moody did in "The Great Divide," he approaches far nearer to the relation of the drama to the people than opera can ever be brought.

On the other hand there is not an emo

tion or an aspiration of Americans that cannot be embodied in our music, especially in the orchestral forms. Therefore there is opportunity there to express the national life. That we have no folk music and therefore no national idior is not a prohibition in the way of progress We can have our instrumental even if it lack a dialect.

Furthermore imported orchestral and chamber music is not open to the same stein.
criticism as opera. No matter what the ever,

will not occupy the same places. The personages of the Norse mythology will come closer to us than the puppets of Italian opera because the former are types, embodiments of ideals, while the latter are only actors in a spectacle.

It is then not at all remarkable that

there is an almost impassable gulf between operagoers, and lovers of absolute music. Talk to a dozen frequenters of the opera houses and you will hear not ten words of thoughtful comment on the operas themselves. These come and go and are forgotten, or they remain merely to become fields for the exercise of the gifts of different singers. It is almost impossible to induce an

operagoer to discuss the character of the music or the sesthetic value of any scene in such a score as "Otello" or "Lohengrin." But you can hear volumes of of Mr. Slezak's Otello or the beauty of Mme. Gadski's Elsa. On the other hand if you chance to

mingle in the society of lovers of orches tral music, you can start at any moment a debate about the artistic important of a Mahler symphony. You can open of brilliant florid singing and transformed a discussion of the present estimation Haydn's quartets or the place of Liszt's piano concertos wherever two or And this is the kind of thought which advances taste in music. It is not adadvances taste in music. It is not advanced by the concentration of the public mind on the doings of performers. The music itself is of far more significance than the interpreter. This too is true despite the fact that we common mortals cannot enjoy the music without the agency of the interpreter. But precisely the same thing is true of the plays of Shakespears, and yet the names plays of Shakespeare, and yet the names of 10,000 Shakespearian actors have sumk into endless oblivion while that of the bard shines with undimmed re many. The Germans have never quite fulgence.

known what to do with it. In this there is . There is too much excitement about

nothing to cause astonishment, for the musical genius of the German people is distinctly not theatrical. The spoken drama is indeed beautifully treated in German Y, but the real musical dramas of the Germans are the lied and the symphony The whole genius of the people has come steadily down the lyric line from the minnesingers on the one hand and from the state of th

spirit in their inclined to see more hope for the devel music. Wagner's minnesingers of attendance at concerts of attendance a W. J. HENDERSON.

> Although Maurice Renaud is now singing a Wagnerian rôle in New York for the first time, his success in Europe has always been closely associated with the characters of this composer. He has sung Wolfram in French more than two hundred times and has frequently/been the Beckmesser of "Die Meistersinger" representations. He created the title rôle in "The Flying Dutchman" at the Opéra Comique and has often appeared as Kurvenal in "Tristan und Isolde" at the Théâtre de la Monnaie in Bruesels. His frequent appearances as Wolfram in German were made in the Covent Garden productions of "Tannhauser," in which he sang with MM. Van Dyck and Plancon. Mme. Cosima Wagner invited M. Renaud to sing Amfortae in 'Parsifal" at Bayreuth, but he was compelled to decline as Pedro Gailhard, then director of the Paris Opera, refused his permission. Later he undertook the study of the role with Edouard Risler, the pianist, and was absorbed in the part. The difficulties of learning such a long role in a wholly foreign language, however, proved too great for him, and he reluctantly abandoned it and notified Mme. Wagner that the difficulties of the task were too great. He has sung some of Wotan's music in concert and hopes the Wagner performances at the Maphattan may be so great as to make it possible to present some of the Nibelungen operas. Then M. Renaud will appear as Wotan.

presarios is to make their enterprises ompany as that which the Metropolitan controls, but his enterprise is not hampered by the smaller means. This large number of representations of course includes the activity of the opera bouffer company. The area over which all this activity extends is bounded on the north ero, took the figures of antiquity.

Meanwhile we Americans confront a The later six representations ton are made possible by the

> The Metropolitan company will this year divide its Boston visit into two parts. The first five representations, which are to be "Tristan und Isolde," "Lohengrin," "Tosca," "Parsifal" and "Il Trovatore,"
> will be given during the week beginning
> January 10, while the second visit will
> be made during the last days of March.
> The Metropolitan directors expect a
> great advantage from the opportunity
> to appear in the Boston Opera House
> and are making inducements to the
> subscribers there to retain their boxes
> and seats. It seems time for the Metropolitan to enjoy some profit from its
> much discussed alliance with the Boston
> enterprise. It has not been evident so
> far. The Boston singers are to go out
> West while the Metropolitan company is
> in Boston. "Tosca," "Parsifal" and "Il Trovatore,"

Mary Garden has a numb rôles to show herself in before the clos of her season at the Manhattan and incicriticism as opera. No matter what the idiom of instrumental music, it voices universal emotions and it belongs to the types of art which speak to all men. The "Descent from the Cross" in the cathedral of Antwerp tells the same story to German and American, notwithstanding the fact that it is painted in the peculiar idiom of Rubens.

The quarter of Rubens. in the peculiar idiom of Rubens.

The quartets of Beethoven are certainly devoid of any color that could be regarded as especially sympathetic to at the Paris Opéra. Then there is among the American, yet their message is as novelties "Monna Varma," by Favrier, the American, yet their message is as pregnant with meaning for the thoughtful New Yorker as it is for the sensitive Dresdener. Beethoven's quartets can enter into our daily musical thought and experience. They can become a part of our lives, just as readily as the poetry of Keats or the prose of Marcus Aurelius.

But the Aïdas and the Lucias and the Siegfrieds and the Brünnhildes of opera will not occupy the same places. The personages of the Norse mythology will

"Orfeo," which is to be the novelty of the week at the Metropolitan, has never been a popular success in New York, although it has had some notable performances here. Helen Hastreiter, who has now retired from the stage and is living in Italy, which the trape of the famous production made years ago at the Academy of Music by the Astional Opera Company, and Emma Just the attractive Burgeice. Since that production Gluck's opera has been used obletions a means of filling dut an obstatic evening. It used to serve that pulpose in the early days of the Abbey & Geau regime with "Cavalleria Rusticana," and Sofia Ravogli was brought over one year with the thought that she might repeat in this city the success that made her a London favorite in the role. But the public remained cold to "Orfeo." of the week at the Metropolitan, has never

The importance of starting under just the right circumstances is greater in this the right circumstances is greater in this country than anywhere else, and for that reason the first appearance of every artist of importance is likely to have an effect on their subsequent careers here. When the auspices under which a beginning is made are not always the best, it sometimes takes a great deal to counteract such an unfavorable start. It took Geraldine Farrar's triumph in "Madama Butterfly" to help her to the importance in the company denied to her by her disappointing appearance as Juliette. The latest incident of this kind is the case of Leo Slessk, who has not yet attracted the attention that a tenor of his importance deserves, from the fact that he has not yet essayed a new role under circumstances that attracted the degree of attention that he deserved. It has always happened that attention has been diverted into other directions. He seems to be making his way with the public, however, for there is greater interest in every successive appearance of the gigantic tenor. His next role is to be Tasanduser, and with him will sing Geraldine Farrar, for the first time in two seasons. Elizabeth. M. Slezak will have the right sort of attention on this cocasion, although if he had appeared on —a first night of the season instead of the second his fame would already be many laps ahead of where it now is. country than anywhere else, and for that

distinctly not theatrical. The spoken drama is indeed beautifully treated in Germany, but the real musical dramas of the Germans are the lied and the symphony The whole genius of the people has come steadily down the lyric line from the minnesingers on the one hand and from the organists on the other.

But the opera, which was imported into Germany from Italy and psoychologically though not externally modified by the marvellous creative faculty of Mozart has never settled into a position of intimate relation with the national life. Not was made about it and the most sacred of all facts, namely that opera is held in adoration by the public and the most sacred of all facts, namely that opera is held in adoration by the public of the human race which will not dine with any other part of it—

AT THE MOZART FESTIVAL.

Opera-Sopranos Rebel at "Electra"
-- Work of American Singers Abrone -A New Paris Triumph for Nonzou The withdrawal of Mme. Sembrich's name from the list of singers to appear in the Mozart festival at Salzburg next summer has just been explained. The absence of the most noted Mozart singer absence of the most noted Mozart and of her day seems to be due to a disagreement with Mme. Lehmann, who has charge of the performances, the purpose charge of the performances of building

a Mozart Museum. Geraldine Farrar, Johanna Gadski, Frieda Hempel and Lilli Lehmann are to be the leading women. Lilli Lehmann are to be the leading women singers in the performances of "Don Giovanni" and "Le Nozze di Figaro."

Mme. Lehmann wrote to Mme. Sembrich asking her to contribute her services. The Polish soprano answered that he would be very happy to sing in the concert and to appear as Susannah in "Le Nozze di Figaro." a rôle which has been identified with her since the begin in "Le Nozze di Figaro." a rôle which has been identified with her since the begin in go f her career. That offer did not appeal to Mme. Lehmann, who wrote in reply to Mme. Sembrich that she would be delighted to have her sing at the contribute to be given in connection with the festival but that it would be impossible for her to sing the part of the serving maid in the Beaumarchais comedy as she had made other arrang ements.

Mme. Sembrich in return insisted that if anybody sang Susannah it should be she. Mme. Lehmann's response was characteristic. It came in the form of a request to Mme. Sembrich to answer yes or no whether or not she would sing at the concert.

"No. Marcella Sembrich," was the brief meaninge that closed the negotiations.

Allos Alext Alvares was a pealed to but refused to come to the next These at the come of the impressance or pour serios who had dismissed him at short notice after long service.

Alno Ackte is to be the next These at the Alno Ackte is to be the next These after long service. singers in the performances of "Don

neeringe that closed the negotiations.
Eugène d'Albert's "Iseyl" has been Eugène d'Albert's "Iseyl" has been sung in Hamburg and several of the smaller German cities. The composer is said to have shown in the score a much more characteristic style than usual, although the music is not free from the many suggestions of the schools found in "Tiefkund." The opera seems to have made little success. The same fate befell the first productions of "Tiefand," and the French opera may find a different fate later.

business and the state of the leading role, as refused to sing it any longer. So riema is hunting for a new Electro. William Miller, the young American snor who made a success in Berlin has Vienna is hunting for a new Breeze.

William Miller, the young American tenor who made a success in Berlin has recently been appearing at the Imperial Opera House, for which he has been engaged for five years. Edward Lankow, the American basso, who is a member of the company in the municipal opera at Erankfort, was also a recent singer in Vienna, where there are four Aemricans in the company of the Imperial Opera

House.
Vittorio Arimondi, the stalwart basso of the Manhattan Opers House, has been touring in Germany. There was recently a revival of "Don Giovanni" in Stuttgart, a revival of "Don Giovanni" in Stuttgart shops. It has served this purfor which Bernhard Pankok designed for which be that prevailed

for which Bernhard Pankok designed the contumes in the style that prevailed during the period of Velasquez. The two act version of the opera was retained, but the actica was quickened by the use of the triplicate stage.

The Ratcliffe legend still fascinates the composers. Cornelius Dopper has composed an opera of the subject which was recently sung in Weimar for the first time. Fritz Feinhals has just sung Woten in a performance of "Slegfried given by the Wagner Society of Amsterdam. Katherine Leffler-Burchnardt was Brunn-Alde.

Ratherine Leffler-Burchnardt was Brunnhilde.

Munich is to have a new opera house
at cheap prices to be conducted by our
old friend Adolf Wallnoefer. Richard
Strauss's first opera "Guntram," has
just been revived at Frankfort and will
be heard at Dresden.

"Madama Butterfly" was sung in Dresden the other night for the first time.
Minnie Nast sang the title role and Ernst
von Schuch conducted. Puccini's opera
has not held its own in Germany in spite
of its success at the outset. It is more
popular in New York than in any other
city in the world and is more often sung
in this country in proportion to the
number of opera houses than in any other.

"Manon" has just celebrated an anniversary in the Imperial Opera House in Vienna, where the opera is sung more Vienna, where the opera is sung more frequently than in any other city except Paris. Yet it is recalled that Jules Massenet, who travelled from Paris to spend one day in Vienna inspecting the dress rehearsal, was in despair at various features of the performance and declared that the opera was bound to be a failure. The title rôle had been assigned by Director Jahn to Marie Rehard, a darling of the Vienness public of that day had of the Viennese public of that day but now a colorature soprano. She sang the means roles such as Carmen and Mignon, while in France the part of Manon had always been given to a high soprano.

Massenet, who spoke no German and had an interpreter with him, kept dashing up and down the aisles declaring that this up and down the aisles declaring that this young lady would never, never do for the part of Manon and that a certain feature of the mise en scene was impossible. Nothing displeased him so much as the richly appointed room of Manon and Des Grieux. It was impossible to paint another scene in time. Then the barytone, Karl Sommer, was found by the French composer entirely too gentle for the role of the elder Des Grieux. Massenet insisted that he was not sufficiently reckless. Thereupon Director Jahn answered that of all the barytones in the world none was so reckless as Karl Sommer.

wered that of all the barytones in the world none was so reckless as Karl Sommer.

The barytone's nerves were by this time on edge and be sent his representative to call on his director and tell him that he took the words in a personal sense and demanded the satisfaction of a gentleman. Director Jahn replied to the second that he could fight him only with his baton and the duel fell through.

Then came the first performance, which proved one of the greatest triumphs that the Vienna Opera House ever knew. Ernest Van Wyck and Marie Rehard were then in their golden prime and perfectly suited to represent the two lovers. Massenet was delighted, the public sithusias the beyond precedent and the old story of the disappointing dress reheareal and the triumphant premiers was repeated.

Francesco Burroni, an Italian monk, has left his order and made a successful first appearance at the Politeama in

tav Mal

Deficits are apparently the invertable accompaniment of opera the world over. At La Scala last winter more than \$50,000 was lost, while there was a deficit of \$40,000 at the Costanzi in Rome, \$24,000 at the San Carlo and the same amount at the Massimo in Palermo.

Nougoues's "Chiquito" has been sum with success at the Opera Comique a Paris. The composer of this opera and "Quo Vadis" seems to be meeting with more success than any other contem-

The most popular American sit France to-day is Lillian Grenville, just, sung in Massenet's Fortu Liebon. She is to sing Melicande ithis winter and will later the state of the

The event of the musical season Russia has been the production Rimsky-Korsakoff's opera "The Gold Cock," The work finally passed censor. Like so many of the Russ composer's operes it to founded on a vertical field of the composer's operes it to founded on a vertical field of the composer's operes it to founded on a vertical field of the composer's operation. The composer's operation of the composer's operation of the composer's operation.

ences composed of people too poor to attend the other places of amusement.

Wewants, W. Va.

From the Youth's Companion.

There is more than one joke concealed the dry statistics of the United States Guide. For instance, there is the name of office in a little hamlet in Lincoln County Virginia. Virginia.

The inhabitants of the neighborhood isual pelition for the establishment of and the Department after determining the request made inquiry as to the nather pelitioners wished the office to bear.

We don't care what you call it. "cepty, "only we want a post office."

And Wewanta it remains to this day.



Vols. 1. & II. Plane Compositions Edited by EUGEN D'ALBERT BACH

BEETHOVEN

Vol. I. Shorter Compositions Vol. II. Larger Compositions Edited by Dr. EBENEZER PROUT

CHOPIN The Greater Chopin Edited by JAMES HUNEKER

GRIEG Larger Plane Compositions

Edited by BERTHA FEIRING TAPPE GRIEG Fifty Songs. High Voice. Low Voice Edited by HENRY T. FINCK

> HUGO WOLF Fifty Songs. High Voice. Edited by ERNEST NEWMAN

SONGS FROM THE OPERAS for Soprano for Mezzo-Soprano Tor Alto Edited by H. E. KREHBIEL

BRIL LIEBLING SAYS: "I have just received and examined three magnificent relumes of The Busicians Library, TRIFGERAYER CHOPIN, GRIEG & BACH. ind consider them eplandid publication the Ditton Company is doing great thing and this sort of work is a credit to Amer the enterprise and artistic achievement. Each volume in heavy paper, cloth bac. 1.50: in full cloth, off. \$2.50. Copies mails ostpaid. Catalogues graffs.

THE FINEST EDITIONS EXTANT

Chas. H. Ditson & Co. 8-10-12 EAST SATH STREET